

# Arts & Entertainment

## Duffy's schedules 'alternative music'

By Geoff McMurtry  
Staff Reporter

Although threatened with extinction by the closing of the Drumstick last August, Lincoln's alternative music has been granted a reprieve by Duffy's Tavern, 1412 O St.

This Wednesday at 9 p.m., the New Brass Guns will kick off a planned weekly series of performances by local bands.

Co-owner Al Hummel said the emphasis will be on local alternative music, which isn't easily visible in Lincoln, though it does exist.

"We don't want Wendy O. Williams or anything that bizarre," Hummel said. "But the one thing we want to avoid at all costs is Top 40 bands."

Hummel and his partner, Reg McMeen, who handles the booking of the bands, said they hope that Duffy's can become a place for young Lincoln bands who aren't well established.

"There's no place for alternative music in Lincoln and we wanted something to pick up our Wednesday nights," said Hummel. "There was a need. We've got the time, we've got the room, and we thought we'd give them a place to

play."

Cover charge for these Wednesday night shows will be up to the band, but "never over \$3," Hummel said.

"We want to make it affordable — not only to us, but also to our customers."

The schedule isn't set in stone yet, but the next three weeks are — the New Brass Guns this week, \$1; next week the Confidentials, \$3; and in two weeks, 13 Nightmares, \$1.

Minors can't be allowed inside, Hummel said, but on Wednesday nights Duffy's will continue to offer 75 cent longnecks for those old enough.

Because this is a new venture, Duffy's has no immediate plans to expand to national acts, Hummel said, but he's not against it.

That probably isn't likely, he said, because "it depends what we can get with limited space." The performance room at Duffy's holds 80 people.

Duffy's will be talking to other local bands in the following weeks. "Whoever's willing to come in and make a go of it" is welcome, Hummel said.

Bands interested in booking information should call 474-3543 and ask for Reg.

## Interest in symphony low; 'exciting' shows scheduled as remedy

By Jim Hanna  
Staff Reporter

Citywide interest in the Lincoln Symphony Orchestra is relatively low, said its manager, Richard Frevert.

"It could be stronger. We're below the national average for a symphony our size. We have a subscription rate of about 1 to 2 percent."

To combat this low interest rate, the Lincoln Symphony Orchestra is offering a season that Frevert said is filled with exciting performances.

The symphony, under the direction of Robert Emile, will open its season Oct. 13 when internationally renowned violinist Young Uck Kim performs with the orchestra. Kim, a member of the Ax-Kim-Ma trio (with pianist Emanuel Ax and cellist Yo Yo Ma) has earned a reputation as a violin marvel.

On Nov. 17, flutist Walfrid Kujala will perform. Kujala is a member of the Chicago Symphony Orchestra and has been professor of flute at the Northwestern University School of Music for 25 years.

American pianist Jeffrey Siegal will join with the orchestra for a performance Dec. 8. Siegal, a Fulbright Scholarship winner, has received international acclaim for his piano skills.

The first concert of 1988 will be a performance by the winner of the J. Edmunds and Thelma Miller Audition Award. The award is presented annually as a part of the Lincoln Symphony Orchestra's Youth Artist's Competition. The concert will be Feb. 2.

A member of LSO will be highlighted in a performance on Feb. 23. Principal oboist William McMullen will give a solo performance.

Pianist Gustavo Romero will perform Mar. 15. Romero has performed recitals all over the country

including a concert at Carnegie Hall with the National Orchestra Association.

The final concert of the season will be a performance by lyric soprano Marvis Martin. Martin has received international acclaim for her singing and has performed with the Los Angeles Philharmonic, National Symphony and the New York Philharmonic.

Frevert, though excited about the entire season, said he is especially excited about Kim and Siegal.

"Kim is internationally renowned. Siegal has an electric personality and has a great rapport with the audience," he said.

Frevert said he is interested in improving the image of LSO in the city.

"People just don't know about us," he said.

The symphony is well-recognized nationally however.

"We have received grants from The National Endowment of Arts, which is very competitive," he said.

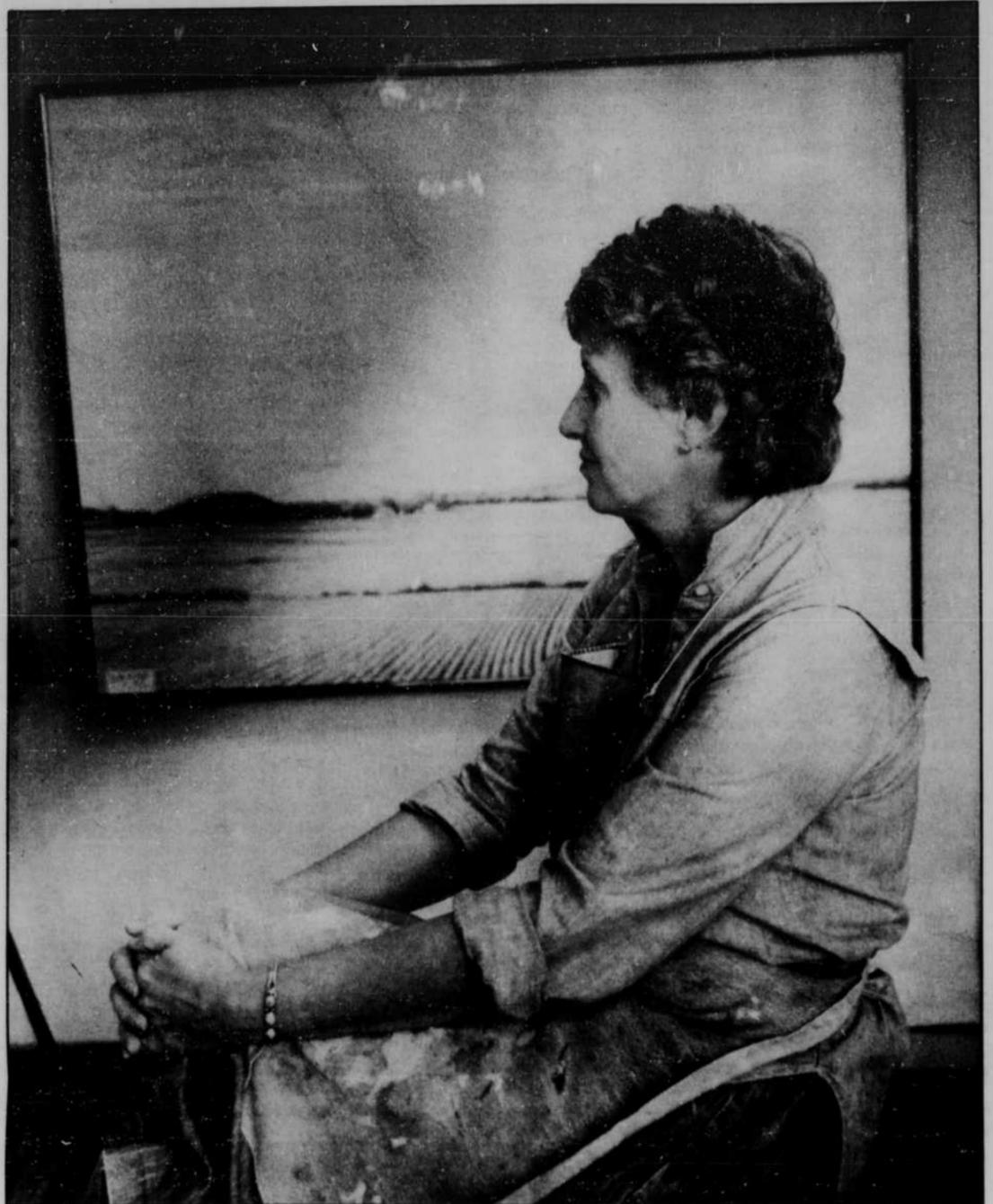
He said that the Orchestra also fights the stereotype that most people have about symphony music.

"People think it's stuffy, and you have to wear a tux. That's just not really the case. It can be just as fun and open as other sorts of entertainment," Frevert said.

Frevert encourages people to buy season tickets to take advantage of discounts. Prices range from \$35-\$85 depending on the section you sit in. Students are especially encouraged to buy season tickets because they can buy them at half-price, he said.

All concerts are held in O'Donnell Auditorium, Rogers Fine Arts Center on The Nebraska Wesleyan University Campus, 50th and Huntington.

For more information, contact The Lincoln Symphony Orchestra main office at 474-5610.



Butch Ireland/Daily Nebraskan

Anne Burkholder in her studio.

## Burkholder's art: A fascination with sky meeting the earth

By Kevin Cowan  
Senior Reporter

For Anne W. Burkholder, the Nebraska sky is an inspiration; it shows in her oil and water color landscapes of the land we label Nebraska.

"I call my paintings Prairie Horizons," she said. "For me there is something special about where the sky meets the earth."

### Unveiled Artist

The sun and sky meet the earth meet the man: An artistic triad of considerable spirit. The spirit in her incredibly detailed paintings of various counties — natural and man-made wildlife — comes through with earthen splendor.

She used to draw landscapes when she was 12, she said. That was quite a few years ago.

"I'm 96," she said, "and I'll paint 'til I'm 120."

Burkholder received her Bachelor of Fine Art degree with distinction from the University of Nebraska-Lincoln in 1974, backing up her previous liberal arts degrees in Psychology and Political Science, but Burkholder doesn't necessarily think all the education has made her a better painter.

"It don't think it helped much," she said.

Burkholder's paintings combine precise representational images with romantic abstraction.

"I deal with some fairly concep-

tual art," she said, "even though the shapes are recognizable. I like wide open spaces and distant horizons."

Though the heavenly outdoors is the crux of her work, she said, she prefers to work in a studio. The weather, she said, doesn't quite accommodate outdoor artwork. To help retain the farmland imagery, photographs cover one of the tables in her studio.

"Everything I paint is real," she said. "My images and shapes come from what I'm actually seeing. Though sometimes I have to manipulate a bit to make every thing work."

Burkholder is the epitome of what one would call a "successful artist." Her work has been shown in galleries and art institutes from Minneapolis to Kansas City, Mo. Her paintings are bought by private patrons and corporations all over the world — England, Switzerland, Germany, France and Austria . . . even as far away as Scottsbluff. Thus, Burkholder transcends the realm of "starving artist." She is working on a project, however, that may give undernourished artists their own start on the razor's edge of artistry.

Burkholder is acting as general contractor for a 16 studio art building at 738 P St. logically named the Burkholder Project. The project, which started in April, has progressed well, she said, and has given her a new experience.

"It's kind of different" to be acting as a contractor, she said, though it seems to agree with her. The entire

building writhes with the whines of saws — the presence of construction — and yet her studio is teeming with paintings en route to the finish. The studios proper are filled with painters, photographers and people working with fiber — soon to be engrossed in their trade — but for now are placing the finishing touches on their studios with the reward of lower rent, she said.

Though most of her time goes to finishing the project, Burkholder still paints, still has paintings bought and contracted, and still has art exhibits in progress.

Currently, she has a show until the end of the month at the Joslyn art gallery in Omaha and another at the Bedyk gallery in the Westport area of Kansas City. Indeed, it would appear Burkholder is a busy artist. She's also an artist with a wise word to the many aspiring to do the same:

"Find another field, if you're interested in money.

You have to adjust to living on very little . . . that was something I had to do; you have to have other sources of income."

True enough, something many artists might be inclined to say. But if distant horizons laid paisley with clouds melting into field and mountain spark the oil and water color of your soul, make sure the sky is rolls down from the top of the canvas and meets the cornfields below. The paintings of Anne Burkholder do justice to the cream-colored canvas and the corn ocean and open pasture that is Nebraska.